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THE

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 31.]

SATURDAY, JULY 31, 1858.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.—

Reduced Prices.—Final Performances.

THIS EVENING (Saturday, July 31) will be repeated (for the last time this season) Mozart's opera,

DON GIOVANNI.

Donna Anna Mdlle. Titiens.
Donna Elvira Madame Ghione.
Zerlina Mdlle. Piccolomini.
Don Giovanni Sig. Beneventano.
Leporello Signor Belletti.
Masetto Signor Aldighieri.
Il Commendatore Signor Vialetti.
and
Don Ottavio Signor Giug'ini.
And a *Divertissement*, in which Mdlle. Borchetti will appear.

Application to be made at the box-office at the theatre.

HER MAJESTY'S THEATRE.

The following performances will be given.

Monday, August 2, LUCREZIA BORGIA (for the last time), and the last appearance but one of Mdlle. Titiens.

Tuesday, 3rd, IL TROVATORE (last time), and last appearance of Mdlle. Titiens.

Wednesday, 4th (last night but three), DON PASQUALE, and Last Scene of LA CENERENTOLA, comprising the celebrated finale "Non piu mesta," by Madame Albini.

Thursday, the 5th, LA ZINGARA (last night but two).

Friday, 6th (last night but one), LA FIGLIA DEL REGGIMENTO; and other entertainments.

Saturday, 7th (the last night), LA TRAVIATA.

On each occasion a *Divertissement*, in which Mdlle. Boschetto will appear.

Pit stalls, 12s. 6d.; boxes, grand tier, £3 3s.; one pair, £2 12s. 6d.; pit tier, £2 2s.; two pairs, £1 5s.; three pair, 15s.; gallery boxes, 10s.; pit, 3s. 6d.; gallery stalls, 3s. 6d.; gallery, 2s.—may be had at the box-office.

MR. & MRS. ROBT. PAGET (R.A.M.),
BASS AND CONTRALTO,
(late of Atherstone)

60, PRONTVILLE-ROAD, LONDON, N.

N.B. Mr. and Mrs. P. are open to an engagement in a Sunday Choir.

To PROFESSORS of MUSIC, CHORAL SOCIETIES, LITERARY and SCIENTIFIC INSTITUTIONS, &c.—The following party will be in the north-west of England, in Wales, and in Ireland, the latter part of September:—Madame Weiss, Miss Eyles, Mr. Wilby Cooper, Mr. Weiss. Solo Concertina and Conductor, Mr. Geo. Lake.

Applications for concerts (which can be arranged on moderate terms, from engagements being already made) to be addressed immediately to Mr. George Lake, 66, Berners-street, London.

LEEDS MUSICAL FESTIVAL,
In Aid of the Funds of the General Infirmary at Leeds, to be held in the New Town-hall, on
TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY
September 7, 8, 9, and 10, 1858.

Principal Performers:—
MADAME CLARA NOVELLO,
MRS. SUNDERLAND,
MADAME WEISS,
MISS WHITHAM, MISS HELENA WALKER,
MDLLE. PICCOLOMINI,
MISS DOLBY, MISS PALMER,
MISS CROSSLAND,
MADAME ALBONI.
MR. SIMS REEVES,
MR. INKERSALL, MR. WILBY COOPER,
SIGNOR GIUGLINI,
MR. WEISS, MR. SANTLEY,
MR. WINN,
MR. HINCHCLIFFE, SIGNOR ROSSI,
and
SIGNOR VIALETTI.

Solo Pianiste,
MISS ARABELLA GODDARD.

Organists,
MR. HENRY SMART and MR. WM. SPARK.
Choral Master, MR. R. S. BURTON.
Conductor,
PROFESSOR W. STERNDALE BENNETT,
Mus. Doc., Cantab.

The large Organ of 98 stops, built at the expense of the Corporation by Messrs. Gray and Davison, of London, and designed by Mr. Henry Smart and Mr. Wm. Spark, will be opened on this occasion.

PRICES OF ADMISSION.
Serial Transferable Tickets, admitting to the four morning and three evening performances, £4 4s.; ditto ditto, including the privilege of *entrée* to the Hall at the Inauguration by the Queen, £5 5s.; Single Tickets for each morning performance (front seats), £1 1s.; ditto ditto (second seats), 10s. 6d.; Single Tickets for each evening performance (front seats), 15s.; ditto ditto (second seats), 7s. 6d. Separate transferable tickets will be provided for each performance.

The choice of seats for ticket holders who make application on or before August 7th, will be regulated by ballot, which will take place on the 9th of August.

Programmes and forms of application for serial tickets may be obtained personally at the Committee Rooms, or by letter, addressed to Mr. FRED SPARK, Secretary to the Festival Committee, 7, Greek-street, Park-row, Leeds.

By order of the Committee,
ROBERT BARR,
ALDERSON SMITH, } Hon. Secs.
J. N. DICKINSON,
Committee Rooms,
7, Greek-street, Park-row, Leeds.



ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

The nobility, gentry, subscribers, and the public are respectfully informed that the season will terminate this night fortnight (Saturday), being positively the last night but seven. There will be no extra nights.

Herold's romantic opera, ZAMPA, will be produced next week.

ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Second Night of Don Giovanni.
THIS EVENING (July 31) will be performed (for the second time this season) Mozart's opera,

DON GIOVANNI,

Donna Anna Madame Grisi.
Zerlina Madame Bosio.
Elvira Mdlle. Marai.
Don Giovanni Signor Mario.
Leporello Signor Ronconi.
Masetto Signor Polonini.
Il Commendatore Signor Tagliafico.
and
Don Ottavio Signor Tamburlik.

Conductor, Mr. COSTA.

The Minuet in the first act will be danced by Mdlle. Zina and M. Desplaces.

Application for boxes, stalls, and pit tickets to be made at the box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers and librarians.

Musical Publications.

CHORAL HARMONY, No. 14, price 1d., contains "MAKE A JOYFUL NOISE," Anthem, by R. A. Smith.

London: WARD and Co., Paternoster-row.

New Song. Price Half-a-Crown.

WHEN MY LOVE SIGHS I HEAR.
Words and music by NECTARINE SUNNYSIDE, Esq.,
Author of "I too, am seventeen mamma!"
CRAMER, BEALE, and Co., 201, Regent-street.

ESTABLISHED 1853.

MUSIC ENGRAVED and PRINTED, in the best style, at greatly reduced prices, by A. WILSON, 24, Barely-street, Somers-town, London, N.W.

Miscellaneous.

HOLLOWAY'S OINTMENT & PILLS.

—Medical maltreatment and neglect, and imprudence on the part of the sufferers themselves, annually destroy thousands of lives that might have been saved with the greatest ease by the use of these perfect antidotes to disease, external and internal. Multitudes of rheumatic sufferers are now limping to the grave with contracted joints, and in constant agony, who might be cured in a few weeks by the Ointment, and the vital strength of a still greater number is oozing away through scrofulous sores, abscesses, and other exhausting outlets of suppuration which might be promptly and safely cured by the same means. Sold at Professor Holloway's, 244, Strand, London, and by all medicine-venders throughout the civilized world.

NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any news-vendors in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter, if paid in advance, 15s. per annum. Subscribers in town and the suburbs have theirs delivered for 3s. 8d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, JULY 31, 1858.

THE Birmingham Musical Festival, which will take place in the Town-hall on the 31st August and three following days, differs from its predecessors in one important respect,—that the chorus will consist entirely of local singers, the majority being the members of the Festival Choral Society, and the remainder those of the Birmingham Amateur Harmonic Association. The importance of this will not be apprehended by those who are under the impression that the London choral contingent, usually furnished on these triennial occasions, was of any great service, but for the information of such unenlightened folk we may be allowed to remark that sending any portion of a London chorus to help provincials is as unnecessary and ridiculous a piece of business as "carrying coals to Newcastle." We might enlarge upon this subject, and remark upon the still existing custom of invoking distant assistance when there is abundant efficiency at hand, a custom not by any means confined to musical individuals or societies, but we should soon lose sight of the Birmingham Festival, to which we now desire to call attention.

The festival opens on the Tuesday morning with Mendelssohn's *Elijah*, a judicious choice, when it is remembered that the proceeds of the meeting are to be devoted to the funds of the General Hospital, since *Elijah* always draws an enormous audience when adequately represented, and it has a special power of attraction at Birmingham from the fact of its having been written for, and first performed at, one of these festivals. On Wednesday Mr. Costa's *Eli*, also written expressly for one of these meetings (1855) will be given for the second time at Birmingham, and will doubtless attract largely, from its composer being especially esteemed in the town as a conductor, and from the work having already experienced a most admirable representation there, and from its having since received the important confirmation of warm metropolitan reception. The immortal *Messiah* occupies Thursday morning. On Friday Birmingham will add to its already well-earned fame as an exponent of creative talent, by producing Mr. Henry Leslie's new oratorio of *Judith*, concerning which we know nothing but that the part of Judith (the form of the work being dramatic) will be sustained by Madame Viardot. Lest this novelty should not prove sufficiently attractive, two undying works will be performed on the same morning—Mendelssohn's *Praise Jehovah*, and Beethoven's First Mass. It will therefore be very difficult for those who purpose attending the Town-hall on only one morning of the festival to decide which performance they shall patronize.

The evening concerts will furnish the following overtures:—*Siege of Corinth* and *Guillaume Tell* (Rossini), *Der Freischütz* and *Euryanthe* (Weber), *Alchymist* (Spohr), *Fra Diavolo*

(Auber), and *Zampa* (Herold). On Tuesday Handel's *Acis and Galatea* will be performed entire, with additional accompaniments by Mr. Costa. On Wednesday, Mendelssohn's short *cantata* for male voices and brass instruments, "O sons of art," will be given. We shall be pleased to have an opportunity of hearing this work, the only metropolitan representations having taken place at the Crystal Palace, where it has been all but inaudible. On the same evening Mozart's "Jupiter" symphony will be performed. On Thursday Mendelssohn's Scotch symphony is the most important feature, though a certain amount of interest will be centred in a *serenata* called *The Dream*, which was written by Mr. Costa on the occasion of the marriage of the Princess Royal. We have not heard of any *concerto* being announced, but we should scarcely imagine that either of the evening concerts will be allowed to omit so important a branch of composition, and one which always excites such interest.

The engagements are on a liberal and varied scale, comprising the following talent:—Madame Clara Novello, Miss Balfé, Madame Castellan, Madame Alboni, Miss Dolby, Madame Viardot Garcia, Mr. Sims Reeves, Mr. Montem Smith, Signor Tamberlik, Signor Ronconi, Signor Belletti, and Mr. Weiss. The band will be one of the finest ever assembled, scarcely excepting the famous band of the New Philharmonic Society in its first seasons. We would there had been announced a Beethoven symphony to be done by such an orchestra. It may not be too late to insert one in Tuesday evening's programme.

Mr. Costa is to conduct, and Mr. Stimpson will preside at the organ.

We have little doubt of the entire success of the festival. So far as the choir are concerned, we feel under no apprehension; the very admirable performance of the Festival Choral Society on the occasion of the Queen's visit to the Town-hall fully satisfied us as to their powers, and we anticipate personally a great treat in hearing their representation of the choral portion of the works above mentioned.

THE eighth season of the *Réunion des Arts* has just been completed, but we regret to record that its termination was anything but spirited, and we fear that unless some new mode of management be adopted, prosperity in future seasons will be looked for in vain. That such a society, well organised and properly conducted, would be duly appreciated and would prove highly successful we have not the slightest doubt, but its management requires the most consummate astuteness and tact. An attempt was made during the past season to enlist the attention of a wider circle of artists and of the public generally, by introducing orchestral music into the *soirées*, but such a step should not have been taken without a change of *locale*. The Beethoven Rooms are expressly intended for chamber music, and a full band in a mere suite of very moderate-sized drawing-rooms, is as preposterous as a pianoforte solo in the centre transept of the Crystal Palace.

The following is the address of the committee, which appears to us to be issued every year with but trifling alteration in its verbiage:—

This Society was established in 1851, by a few members of the musical profession, with the object of affording to amateurs and professors a suitable place of meeting in the metropolis for friendly social intercourse, with a view to their mutual benefit and gratification. To accomplish this object the promoters of the plan have been liberally encouraged by the accession of a large body of non-professional subscribers; while the professional members have, on all occasions, given their cordial assistance to make the concerts and meetings of the society at once interesting and instructive.

The number of subscribers, and the general satisfaction expressed by them, prove that the society is now fully established in the good opinion of the artistic societies of England and the Continent. In consequence of such success, it is now deemed advisable to extend the sphere of this society, with the view of promoting in a higher degree the comfort and entertainment of its visitors, of rendering it more influential in the cultivation of a pure elevated taste among the members, and of placing it upon a permanent basis. It is also the intention of the committee to select, during the season, some works of modern composers.

It is unnecessary to dwell upon the importance of such an institution in London, the want of which has long been felt and generally regretted; the possibility of maintaining it, by a comparatively small annual outlay, has now been proved by the certain test of experiment; and the prospect of adding increased attractions to the forthcoming *soirées*, is already secured by the cordial sympathy and gracefully proffered assistance of a number of ladies and gentlemen highly distinguished in their several departments.

The committee hope that the members of this institution will continue their support, and will make every effort to induce their friends to avail themselves of the advantages offered by the *réunion des arts*.

At the termination of the season, a *résumé* of the progress of this society will be presented to the members, when it is hoped that the society will be enabled to establish itself as an Artist Club, for which it was originally designed.

The committee will invite to the society's meetings eminent artists, or persons of distinction visiting this country.

The single subscription is	£2 2 0
Double ditto	3 3 0
Professional subscription	1 1 0
Country ditto	1 1 0

The Honorary Committee consists of the following gentlemen:—Messrs. Benedict, Ernst, W. H. Holmes, Bartholomew, Gollmick, and Kialmark.

An "artist club," to the establishment of which the committee aspire, should, in the present days, be on a much larger scale than is the *Réunion des Arts*. Music, generally, was never cultivated or patronized to anything like the extent it now is in this country, and a society for the encouragement of intercourse between artists should take high ground. We trust that, before the ninth season commences, measures will be taken to enlist a large proportion of the musical profession in the cause, and that sufficient support will be secured to enable the committee to engage a first-class band, and to hold the orchestral concerts in a suitable music-room. Chamber concerts might take place in the Beethoven Rooms, except that we should hope for a larger audience than these rooms would accommodate, if the institution were thoroughly made known, which we do not now believe to be the case.

JUST before going to press, we were informed, on good authority, that Her Majesty had postponed her visit to Leeds until the 7th of September. We fear that the Town Council will be in a regular "taking" at this never-expected alteration, for tickets have already been issued, admitting the holders to the inauguration of the Town-hall as well as to the entire musical performances. Without entering into an elaborate discussion of the matter, we may suggest that the festival be commenced on Wednesday, the 8th, since it may be continued until the Saturday without injury to anyone, and we, imagine, without disturbing the engagements of the various vocalists, Saturday being a *dies non*. We know that there are various difficulties to be contended with, but we trust that this plan, which we find has already been taken into consideration, will be adopted.

ERE the month runs quite out, we must chronicle Mr. Charles Hallé's last classical chamber-music concert, which came off at Willis's Rooms on the 8th inst., in the presence of a very fashionable and critical audience. The main attraction was Mozart's *concerto* for two pianofortes, superbly performed by the *bénéficiaire* and Miss Arabella Goddard, but Clementi's sonata in G minor, played by M. Hallé, and Mendelssohn's trio in C minor, by the same talented pianist in conjunction with M. Sainton and Signor Piatti, were great treats, and appeared to be very keenly relished.

Metropolitan.

REUNION DES ARTS.

The eighth season was brought to a close on Wednesday with a *soirée*, for the benefit of the Director of the Directors. The London season, which may be fairly said to have closed, has terminated so abruptly, that we were not surprised to find no more than a score or two of seats unoccupied, though we were sorry that no better *filet* awaited Herr Goffrie, who must have found it a sorry "benefit."

The following was the programme:—

PART I.

Concert overture	A. Gollmick.
Romanza, "Ah non avea," Mr. Allan Irving	Donizetti.
Aria, from <i>Betty</i> , Mdlle. Maria de Villar	Donizetti.
Solo, violin, Herr Goffrie	De Beriot.
Song, Mr. Seymour	Balfe.
Duo, "Qui mi trasse amor possente," Mdlle. Maria de Villar and Mr. Allan Irving	Verdi.
Symphonie in D minor	Mozart.

PART II.

Concert-stück, for piano, with orchestral accompaniments, Mr. Charles Salaman	Weber.
German song, Mdlle. Maria de Villar	Schubert.
Scotch ballad, "The Flowers of the Forest," Mr. Allan Irving.	
Vocal duo, "Da quel di," Mdlle. Maria de Villar and Mr. Seymour	Donizetti.
Overture, <i>Masaniello</i>	Auber.

Whether Mr. Gollmick's overture lasted half an hour or not, we are not prepared to say, but when we arrived at half-past 8 Mr. Allan Irving was singing Donizetti's *aria*, and the remaining pieces in the first part, which we feared we had missed, followed in undue course: we say "undue," because some of the pieces changed places. Mdlle. de Villar sang the *Betty Tyrolienne* with a certain amount of neatness and delicacy, but it was on the whole what may be designated a "slow" performance. Herr Goffrie played De Beriot's seventh air remarkably well, and was honoured with astonishingly hearty applause, considering the paucity of the audience. Mr. Seymour gave a tasteful version of "Ah! si un angelo," from *La Favorita*, which we believe was written by Donizetti, and not by Balfe, as the programme might have led the uninitiated to suppose. The *duo* from *Ernani*, in itself uninteresting, was not made any more palatable by the mode of its performance, though we must give Mr. Allan Irving the credit of doing the "better half," at the risk of our being called to task for wantonness in gallantry. Mdlle. de Villar is a very unsatisfactory vocalist at present, and there are few before the public who stand in greater need of careful tuition. We believe that her best friends would counsel her retirement from public life for a time, in order that some months at least might be uninterruptedly devoted to study. Her singing of Fesca's "Wanderer" (not Schubert's, as announced) was no less displeasing than her share in the *duo*, and we retreated before the duett from *Linda* came on, for fear of our human kindness' milk turning sour.

The Mozart symphony was moderately well played. We observed some experienced orchestral players among the wind band, but the strings were very weak and uncertain, and all defects were unpleasantly patent, the room being much too small for orchestral business. The *concert-stück* was played with remarkable point and firmness by Mr. Charles Salaman, who, however, was not always correct in the sudden and rather trying leaps which are to be met with in this popular piece of Weber. Mr. Salaman was loudly applauded.

Herr Bohrer accompanied, and fulfilled his duties well, considering that there had (evidently) been no rehearsal.

Herr Goffrie conducted.

CRYSTAL PALACE.

THE remarkable success attending Mr. Benedict's festival of the 16th inst., induced the Directors to announce a second performance on the same scale, which took place yesterday in the presence of as numerous and fashionable a company as that which graced the previous concert. The reserved seats were quite

filled, a rare occurrence except on very extraordinary occasions. The chorus numbered, as before, some 800 vocalists, and the band assembled to the tune of another 200. The following was the programme:—

PART I.

Overture (<i>Guillaume Tell</i>)	Rosini.
Motett, "Salvum fac Regem"	Dr. Loewe.
Aria, "Dove sono" (<i>Nozze di Figaro</i>), Madame Weiss	Mozart.
Martin Luther's Hymn, "Great God, what do I see and hear?" Mr. Sims Reeves and chorus.	
Air, "Love, at once I break thy fetters" (<i>The Crown Diamonds</i>), Miss Louisa Pyne ..	Auber.
Choral Fantasia, pianoforte, Miss Arabella Goddard	Beethoven.
Ballad, "Who shall be fairest?" Mr. Sims Reeves	Frank Mori.
Quartett, "Alziam gli evviva" (<i>Euryanthe</i>) Madame Rudersdorff, Miss Stabbach, Mr. Wilbye Cooper, and Mr. Weiss	C. M. v. Weber.
The Music to Shakspeare's <i>Macbeth</i> (first time of performance at the Crystal Palace), solos by Miss Stabbach Madame Weiss, Mr. Wilbye Cooper, and Mr. Weiss	Matthew Locke.

PART II.

Triumphal march (<i>Macbeth</i>)	Benedict.
Air, "Robert, toi que j'aime" (<i>Robert le Diable</i>), Madame Rudersdorff	Meyerbeer.
Duett, with chorus, { "To arms,"	Purcell.
Mr. Sims Reeves and Mr. Weiss.	Rossini.
Prayer, "O Thou whose power" (<i>Mosé</i>)	Arne.
Song, "Where the bee sucks" (<i>The Tempest</i>) Miss Stabbach	Benedict.
Air, "Rage, thou angry storm" (<i>Gipsy's Warning</i>), Mr. Weiss	Benedict.
Duett on Themes from the <i>Huguenots</i> , pianoforte, Miss Arabella Goddard and M. Benedict	Osborne.
Serenade, "Blest be the home"	Benedict.
Hebrew morning hymn	Méhul.

We arrived, thanks to the dilatoriness of the train and the absurdity of the railway management, (which allowed an ordinary train from London-bridge to Pimlico to start almost empty while anxious persons bound for the Crystal Palace sat in a "special" train and watched its departure) after the first three pieces had been sung. Being late, we rather wish we had missed the fourth, for to musical ears it was an unquestionable failure. The chorale known as "Luther's Hymn" was arranged as solo and chorus, the solo being sung by Mr. Sims Reeves, and accompanied on the organ by Mr. Best. We do not pretend to say whether vocalist or conductor is to be charged with the *tempo*, but it was so absurdly slow as to deprive the composition of all character but that of a dirgelike dreariness; and Mr. Reeves, generally a most conscientious artist, ascended once or twice to the vulgar upper A, that temptation to young and aspiring tenors, that is intended to "bring down" applause, and often succeeds, to the disgust of the sensible portion of the auditory. There was also a wretch of a "turn" introduced, but we do not hold Mr. Reeves responsible for this outrage upon a fine solid tune, since, when the verse was repeated in chorus, the same turn made its appearance. We should imagine that the arrangement of "Luther's Hymn" was taken from the same book that supplied the musical management with the Evening Hymn on Good Friday, and we have made a memorandum in our general notebook to this effect: "Crystal Palace to be avoided when hymns are performed." The conventional trumpet notes, which old-fashioned organists were wont to introduce at the end of each line, were played on the trumpet (by Mr. Harper, we believe) and very finely were these simple notes given. Out of place as we considered this trumpet part, we liked it much better than the rest of the hymn under the circumstances above-mentioned.

The choral fantasia, which we fancied might have proved one of the most effective pieces, was a disappointment. Miss Goddard played beautifully, as is her wont, but the pianoforte was frequently all but inaudible, and some of the delicate passages were quite lost. Some parts of the chorus were well done, but on the whole there was a great want of precision, and, as regards the orchestra, there was a

little difficulty about the commencement of the syncopated variation, where the full stringed band is employed. The peculiar difficulty which a bass instrument experiences in making itself heard in the Crystal Palace was exemplified where the *clarinetti* were accompanied by the *fagotto, staccato*. The *clarinetti* were distinctly audible, while the poor *fagotto* might as well have been at London-bridge. There were two or three hitches with the orchestra, which well nigh caused considerable confusion. The symphony between the verses of "Who shall be fairest?" is ridiculously long, and after four bars of it Mr. Reeves started with the second verse. The band were in full play at their interlude, and stuck to it manfully for two or three bars, when the conductor managed to make them sensible that the singer was proceeding with equal vigour. The ballad, by the way, was encored and repeated. In the next place, Miss Stabbach and the band had a difference, the lady making some rather unexpected pause towards the conclusion of one of the solos, for which neither conductor nor orchestra seemed to be prepared, and the result was a most discordant discrepancy. The same thing occurred in "Where the bee sucks," and therefrom we are rather inclined to the notion that Miss Stabbach has a trick of baulking her conductor, since it is a very rare circumstance for a conductor like Mr. Benedict, who possesses in so eminent a degree the faculty of anticipation, to be thus thrown out. The brilliant quartett and chorus from *Euryanthe* suffered from the soprano part being entrusted to Madame Rudersdorff. Why Miss Louisa Pyne, who was announced to sing it, and who would have treated us to vocalization a little more fluent, was absent, we cannot conceive. The same talented *cantatrice* was to have appeared in the *Macbeth* music, but her place was supplied here by Miss Stabbach. Madame Gassier was announced to sing "Ah che assorta," but she did not make her appearance. We believe that the lady is in Dublin at the present moment, engaged by Mr. Harris to astonish the company at the Portobello Gardens, so that to expect her to sing at the Crystal Palace at the same time would have been, to say the least, unreasonable. "Ah che assorta" was no loss.

The *Macbeth* music, with Mr. Benedict's additional accompaniment, was very well given. The chorus "Let's have a dance upon the heath" was one of the best achievements on the part of the choir, the echo portions being remarkably well done. There was no break between the parts, so that the "March" which was written by Mr. Benedict for the representation of *Macbeth* at Her Majesty's Theatre during the Royal marriage festivities, may be said to have concluded the *Macbeth* music. It was well played and elicited much applause.

The chorus from *Mosé in Egitto* was again encored. It is certainly one of the most effective things that have been done by a large choir at the Crystal Palace. The serenade from *The Gipsy's Warning* was taken so slowly that it fell upon the audience like a wet blanket. Considering that its composer conducted it, this was very unaccountable. There is nothing left to notice except that Mr. Weiss obtained a well-merited round of applause for his singing of "Rage, thou angry storm," and that Méhul's hymn was sung frightfully out of tune by the male portion of the chorus. The duett on themes from *Les Huguenots* was of course well performed by Miss Arabella Goddard and Mr. Benedict, and, in a concert-room in London, would have created enthusiasm; but here it was requisite that the audience should take it for granted that the playing was first-rate.

As this concert was connected in a great measure with the Vocal Association, it may not be out of place to mention that we have heard gratifying accounts of the success, in a pecuniary sense, of their first season.

Sir Joseph Paxton, M.P., entertained upwards of 350 guests at the Crystal Palace last week. The visitors included Baron Brunnow, the Russian Minister, and other members of the *corps diplomatique*. Many of the nobility were also present. The Lord Mayor and other civic dignitaries were invited. The guests assembled at Sir Joseph Paxton's delightful villa, contiguous to the Palace gardens. A military band was stationed on the lawn. At six o'clock the assembled guests proceeded, through a private entrance, to the Palace grounds. A magnificent cold collation, including a glorious baron of beef, awaited the guests, and six haunches of venison, and hot soups, were also at the service of the convives. Afterwards the company proceeded to a spacious

saloon, decorated as a ball-room, where they danced to the inspiriting strains of Coote and Tinney's band until long past midnight.

The following is the return of admissions to the Crystal Palace for six days, from July 23 to 29:—

		Admission on Payment.	Season Tickets.	Total.
Friday	July 23	(7s. 6d.) ..	808	2,323
Saturday	" 24	(2s. 6d.) ..	1,393	996
Monday	" 26	(1s.) ..	9,485	722
Tuesday	" 27	" ..	7,488	762
Wednesday	" 28	" ..	3,603	571
Thursday	" 29	" ..	7,591	709
			30,368	6,083
				36,451

ST. MARTIN'S HALL.

A gentleman named Abel Mathews undertook on Tuesday night to commence the curious feat of reciting from memory the twelve books of *Paradise Lost*. What may be Mr. Mathews's object in imposing upon himself this gratuitous labour it is perhaps difficult to imagine; but the encouragement which his enterprise received last night was not of a character to induce him to persevere in the task. The attendance consisted for the most part of ladies and children, and at no period of the evening exceeded threescore. The recital took place in the principal hall, and the echo was such as to render the voice of the reader monotonous, and in many instances unintelligible. The large room will be closed for some weeks for repairs, and it is intended to substitute a light-painted ceiling for the present heavy and sombre-looking roof.

MODEL CRITICISMS.

"The programme was worthy of the genius of Mr. Costa."

This appeared in the *Chronicle* of Saturday last, and the remark bears reference to the programme of the opera concert on the previous day at the Crystal Palace. We have seldom seen so much absurdity comprised in a short sentence. Mr. Costa is very far from the possession of "genius," and, supposing that some more apt expression had been used, such as "tact" or "good taste," we doubt if it would have been strictly applicable, since Mr. Costa, though he generally conducts these concerts, is not necessarily responsible for the badness of their programmes, —(we cannot say commendable for their *goodness*). Stay! perhaps the writer was in a satirical vein. We incline much to this impression, for it would assuredly be a libel on the great conductor's "genius," tact, or good taste, to give him credit for so trivial a selection of hackneyed Italian music as was presented to the Crystal Palace visitors yesterday week.

THE SARCOPHAGUS OF THE LATE DUKE OF WELLINGTON.—On Wednesday next the Chapel in St. Paul's Cathedral in which the Sarcophagus is placed will be open from 11 o'clock to 6 (except the hour of afternoon service, from 3 to 4), on production of their cards, to the Foreign Ministers, members of either House of Parliament, the Lord Mayor and Corporation of London, the officers of the army and navy, the directors of the Bank, and members of the Royal Academy. After next week it will be open to the public on Mondays, Thursdays and Saturdays free; on other days on the payment of 6d., to defray the expenses of lights and attendance.

WESTMINSTER ABBEY SERVICES.—The evening services at Westminster Abbey were brought to a close last Sunday. It is uncertain when they will be resumed.

A MUSICAL CAT.—A few mornings ago the wife of a tradesman in Bridge-street arose at six o'clock, and was rather surprised to hear the notes of a pianoforte. She proceeded to the sitting-room, but found no pianist there. The housewife had scarcely left the room ere the playing again commenced, and was even louder than before. She most cautiously retraced her steps, and, peeping through the half-opened door, to her great astonishment beheld the cat (apparently much pleased) gracefully striking the notes of the piano with its fore paws, its hind legs resting on a chair in front of the instrument.—*Nottingham Journal.*

Opera.

—o—

ROYAL ITALIAN OPERA.—*Don Giovanni*. Considerable excitement has for some time existed with respect to the introduction of this opera, with Mario as the Don and Ronconi as Leporello; and on Thursday evening it was performed to an immense house, and with a success greater than has attended any other representation this season. The music has been altered and arranged by Signor Alary to suit the compass of Mario's voice. The transpositions are "La ci darem" taken in C—"Fin ch'an dal vino" in D—"O statua gentilissima" from E to G—and "Deh vieni alla finestra" from D to G. Some extra brass instruments are added to the overture and finale to second act. The first act is divided into two, making four acts instead of the two as in the original. Mario sang and acted the part admirably. We shall however reserve our remarks till after a second hearing. The duett "La ci'darem" and serenade, "Deh vieni," were loudly encored. The opera did not terminate till near one o'clock, although pieces were omitted. The following was the cast: Donna Anna, Madame Grisi; Donna Elvira, Mdlle. Marai; Zerlina, Madame Bosio; Don Giovanni, Signor Mario; Don Ottavio, Signor Tamberlik; Il Commendatore, Signor Tagliafico; Masetto, Signor Polonini; and Leporello, Signor Ronconi.

A NEW OPERA BY MR. BALFE.—Miss Louisa Pyne and Mr. W. Harrison have accepted a new opera from the pen of Mr. Balfe, the libretto by the poets of the *Rose of Castile*. This work is to be produced in October at Drury-lane. Mr. Frank Mori, too, has founded a lyrical structure on an old English subject, relating to the time of Henry VII.

Theatrical.

—o—

LYCEUM.—Mr. Ira Aldridge, or as he calls himself, simple Ira Aldridge, the African tragedian, who has been winning laurels at all the Courts of Europe, and has, we believe, been for many years known to English suburban and provincial audiences, made his appearance here last Saturday in the character of Othello. Before a London audience, in judgment on an impersonator of this world-famous creation of Shakspeare, Mr. Aldridge must not feel any surprise if the admiration that he may now excite should be somewhat modified, both in quantity and quality, compared to what he has hitherto elicited. In age, this gentleman is apparently near 50. His figure is tall and robust rather than elegant; his action easy and graceful, and his general demeanour modest and prepossessing. His voice, which is unobjectionable at its ordinary pitch, becomes painfully harsh and screamish when he raises or exerts it. The general impression of his performance is that his conception, if not very profound, is much of it true and impressive, particularly in the passages of subdued feeling—in that repose of desolation which forms one phase of the Moor's passions. The actor's faults are perhaps less attributable to himself than to the audiences before whom he has hitherto played. Much of his energy is marred by that straining at effect so often to be seen in actors unused to a London audience. Then his pauses are so long as not only to try to the utmost the patience of the audience, but even to embarrass the actors themselves, who were more than once about to resume their share of the dialogue without waiting for him. His subdued passages were, most of them, given with the truth and impulsiveness of natural feeling, and showed both a confidence in his resources and an independence in the use of them. His last scene was, on the whole, decidedly his best. His performance, with all its faults, elicited a wish to see more of him. There are plenty of characters to which his half-caste complexion need be no insurmountable objection. Meantime, a little self-examination, with some further experience of a London audience, may rid him of most of his defects, and confer upon him a reputation which, if less bright, may be more lasting than what his previous career has obtained for him.

Miss Annie Ness, the new Desdemona, was somewhat tame during the first half of the play, but afterwards made an advance in the opinion of the audience, which will probably place her among the best Desdemona's the stage at present possesses. She was ably seconded by the Emilia of Mrs. Brougham, who has just returned to England, looking as handsome as she ever did.

STRAND.—Vigilance and good taste continue to distinguish the management of this little establishment. Miss Marie Wilton, with her pretty face and her archness and *naïveté*, is the current attraction. The vaudeville comedy, *Asmodeus*, and the farce of *Good for Nothing*, afford the fair performer her opportunities, of which she makes an excellent use; but where is Miss Swanborough, whom we have lately missed—Query: gone to fulfil her country engagements?

DEATH OF MR. GEORGE BARTLEY.—Mr. Bartley, the celebrated actor, was seized with paralysis on Saturday last, and died yesterday afternoon at his house in Woburn-square. Although Mr. Bartley has occupied a prominent position before three generations of playgoers, both as actor and manager, during the eventful "decline and fall" of patent theatres, he is probably unknown to the majority of the present patrons of Thespis, yet, no less as man than as actor, he deserves a passing notice. His name will be found in the original cast of the "Honeymoon" as the *Count*; he was at that time the stock prologue and epilogue speaker at Drury-lane, and, though quite a youth, was favourably received whenever indisposition prevented Banister or the other leading comedians of the day, from filling their allotted parts. A subsequent flourishing career in the provinces, and his marriage with Miss Smith—the successor of Mrs. Siddons—brought him again to the metropolis, where is debut in *Falstaff* (Henry IV.) established him a co-mate, and, on their withdrawal, a worthy successor of Downton, Fawcett, Mundon, and other celebrities of a remarkable theatrical epoch. His singular talent as a reader, second only to that of his wife, led to his being frequently honoured, as well as her, with commands from royalty, both in the time of her late Majesty Queen Charlotte, and more recently from our present gracious Sovereign, to read at Windsor Castle and Buckingham Palace to a select circle. His declining years was saddened by the loss of wife and children, with whose remains his own will be deposited in the churchyard of St. Mary's, Oxford, to which church he had presented two windows of stained glass as a memorial of his only son and daughter, and as a mark of gratitude for the sympathy he had experienced from the collegiate authorities on his son's sudden demise at Exeter College, where he had been entered as student. As a man Mr. Bartley acquired the respect and esteem of all with whom he was brought into contact. His heart and hand were alike open; and, to those who had the privilege of his acquaintance, few have left more genial recollections or a fairer memory. Mr. Bartley was born in 1784, and retired from the stage at the Princess's Theatre in 1853; her Majesty honouring the occasion with her patronage.—*Post.*

THE NEW ADELPHI THEATRE.—We understand the new building will cover double the space occupied by the late house, the last vestige of which has just disappeared. The designs for the interior will, of course, comprise a variety of alterations from the plan of the old house, and we doubt not the public will find its comfort and accommodation attended to in every possible way. There will be two tiers of boxes instead of one, and in the enlarged area which has been obtained great care and attention will be given to the construction of Her Majesty's box. The theatre is to be completed by the beginning of October, and the prices will range from 6d. to 5s. We trust Mr. Webster will not fail to consult the public convenience in respect to the minor details. He will have it in his power to render a visit to his theatre not only comfortable, but positively delightful, if he will abolish the fees imposed by box-office keepers, box keepers, and cloak-rooms, and place the refreshment department under good management, with reasonable prices. We are at a loss to understand why a better play-bill cannot be printed at the present price, and a remunerative profit obtained. The present greasy-limp-dirty-offensive-smelling-affair is a disgrace to the times; and we think managers of theatres would do well to take a lesson from Mr. Albert Smith in these matters.

FRENCH DRAMATIC LAW.—According to French law the descendants, or children of a dramatist or composer, are entitled to a certain portion of the receipts of the theatre where their plays or operas are performed. A son of Mozart has just been discovered at Milan in a state of great penury, and the commission of dramatic authors have sent him a handsome sum, arising from the *droits d'auteurs* of the *Nozze di Figaro*, which has been revived recently at the Théâtre Lyrique with the greatest suc-

cess. It were greatly to be desired that some such law existed in England. Here, if a play produces £500 to its author, he may consider himself particularly fortunate. Some of Scribe's *vaudevilles* have brought him in upwards of £2000. The *Dame Aux Camélias* alone brings in £400 a-year to young Dumas, and M. Clairville—a very second-rate but prolific author—keeps his carriage.

MADAME CELESTE.—On the termination of the engagement of the Adelphi stars at the National Standard Theatre, Madame Celeste accompanies her daughter, who is in a delicate state of health, to Vichy. She rejoins the Adelphi company on their reunion in the new theatre, in the beginning of October.

THE project for the establishment of a Dramatic College, and the meeting held at the Princess's Theatre, evoked an amount of public enthusiasm which, tempered with discretion and guided in a practical direction, will not fail to conduct the undertaking to a prosperous issue. When zeal, judgment, and money are all alike forthcoming in a good cause, Charity has pleasant times of it, and accomplishes her gracious task with magical celerity. It must be not a little gratifying to Mr. Henry Dodd, the gentleman with whom this benevolent enterprise originated, to find that he correctly estimated the state of public feeling upon the question, and that he has struck a chord to which the heart of the country sympathetically responds. The public has expressed its cordial approval of the design; the body for whose especial benefit it is intended naturally regard it with peculiar interest; some of the most distinguished men in art and literature are co-operating with them to carry it into effect; and, if the work be prosecuted in the same zealous and energetic spirit in which it has been commenced, a brief period will suffice to bring it to a happy termination. *Dimidium facti qui cepit habet.*

There is one generous quality which is eminently conspicuous among the amusement-seeking portion of the English, and that is, the warm friendship, not to say gratitude, which they feel for an artist who has often contributed to their recreation. Continental nations are noted for a feeling of impatience with respect to actors who have long exhibited before them, and their admiration for talent is said to produce no hearty sympathy with its possessors. The English, on the contrary, delight to cultivate the most genial relations with their favourite performers, speaking of them always with fond familiarity, and abbreviating their names, when it is possible to do so, with endearing diminutives. Nor is it living actors only whom they treat in this affectionate spirit. They speak in the same friendly tone of the dead, whose memories are enriched with the tenderest honours of fame. One generation of histrionic artists cannot be set up in rivalry against another, as in the world of letters, for Thespian genius is ever new, fresh, and young. The names of past actors are nearly all that they have left us; but these have a spell to call up charming imaginations, and awaken fantastic images of old mirth, grandeur, and joy. The British playgoer respects the memories of bygone actors, and entertains towards his favourites among contemporary performers a feeling of personal regard which is quite independent of his admiration for their professional accomplishments. This amiable trait of national character is a safe ground on which to proceed in establishing a Dramatic College—an institution which will owe not a little of its success to the fact that it is akin to the national sentiment. It is all very well to preach homilies upon the duty which devolves upon players to practise economy, and so provide for themselves in old age and infirmity. The number who have done so is sufficiently large to show that actors, as a body, are not more liable to the charge of improvidence than any other class in the community; but in the histrionic, as in all other professions, there is a large proportion of persons with whom to save is simply impossible. How to live to-day is such a difficult problem that it leaves them but little opportunity to think of to-morrow. Talk to them of making hay while the sun shines! The sun never shines long enough upon them to enable them to make more hay than they require for the necessities of the hour. Those who "live to please must please to live." Man's first grand ruling passion is to eat; and "hunger," says Mr. Carlyle, "is the basis of society." In every profession there are a fortunate few who attain to wealth and eminence, but

with the majority life is from first to last a stand-up fight with poverty. All that can be expected from the generality of actors, as from the multitude in all other vocations, is to tide over the hour—to pay their way by honest industry, and to bring up their families in respectability. These are grand achievements after all; and he who has laboured strenuously to accomplish them has assuredly strong claims in sickness and old age upon the practical sympathy of those on whom Heaven has bestowed affluence. Nor will those claims lose any of their force, when it is remembered that he on whose behalf they are put forward spent the prime of his life in administering to the happiness of his fellow-creatures.

It is very gratifying to observe in what a cordial spirit of unanimity the most eminent actors of the day are combining to ensure the success of the Dramatic College. Mr. Benjamin Webster, who affords in his own person a striking illustration of the truth of his assertion—having been at all times honourably distinguished for his benevolence—declared at the meeting on Wednesday, that “he knew of no body of men who, as a class, gave more cheerfully to their unfortunate brethren than the employed actors.” Of this the proceedings at the Princess’s Theatre furnished some brilliant examples. Mr. Kean, with characteristic munificence, offers to become responsible for the erection of one of the houses in the Windsor College, and Mr. Webster undertakes to supply, from his estate in Wales, all the stone required for the facings of all the domiciles, and for the construction of the school. The subscription list already enumerates the names of many of the most distinguished artists in the profession, and, when complete, will no doubt comprise them all. This benevolent enterprise has then, we repeat, been inaugurated under the happiest auspices, and we sincerely hope that it may speedily be brought to a felicitous conclusion.

The advertised list of subscriptions already exceeds £1000.—
(*Morning Post.*)

BEETHOVEN’S SYMPHONY IN A.

This symphony was written when Beethoven was in the zenith of his power, and contains within itself distinctive marks of his transcendent genius in almost every feature that can give sublimity and beauty to instrumental music.

It dates about 1813, having been first performed at a concert given at Vienna, in December of that year, for the benefit of the Austrian and Bavarian soldiers wounded at the battle of Hanau.

The symphony opens with an introduction of great grandeur, in which the melody, the modulations, and the orchestral features successively dispute the interest with each other. It commences with one of those effects of instrumentation of which Beethoven is incontestably the creator: the full orchestra strikes a strong and sharp chord, leaving suspended, during the silence which succeeds, a single hautboy that has entered, unperceived, in the preceding crash, and which goes on to develop a sustained melody.

It is impossible to conceive a commencement more original. Repetitions of the sharp chords ensue, again and again; after each of which, the *legato* theme grows, by added parts, till it attains a full harmony, when it gives place to a new feature—namely, a series of *staccato* scale passages in semiquavers for the stringed band, accompanied or interspersed with fragments of the melody first heard, and modulating by various gradations into the key of C, where it is interrupted by a plaintive, touching theme, simple in itself, but richly harmonized. The stately *staccato* passages of scales again march suddenly in, with fuller accompaniments than before, and again give way to a repetition of the plaintive melody in the key of F, ending, after a prolonged and tantalizing *crescendo* on the tonic chord of this key, on an E, struck *fortissimo* in unison by the whole band. This note, subsequently kept very prominent, is first ornamented with fragments of the original melody, and then becomes the subject of a *jeu de timbres* between the violins and wind instruments, analogous to that in the finale to the Sinfonia Eroica. It is tossed about from one band to the other for six bars, changing its aspect every time, until at last, retained by the hautboy and flute, it serves to connect the introduction to the *allegro*, and becomes the first note of the principal theme, of which it gradually defines the rhythmical form. We have called particular attention to this magnificent introduction, as it is in movements of this character that the power of great composers is frequently most

displayed. The one here referred to, and the opening *largo* to Mozart’s pianoforte and wind instrument quintett in E flat, may be instanced as standing at the very pinnacle of musical excellence—worthy rivals to each other, but altogether unapproached by any efforts of less-gifted minds.

The theme of the *allegro* has often been reproached for its rustic *naïveté* and want of dignity. This probably would not have been the case, had its author written in great letters on his page, as in the *pastorale*, “Rondo of Peasants.” If there are some critics who dislike being pre-informed of the subject treated by the musician, there are others, on the contrary, always disposed to receive ungraciously everything that is presented to them in a strange dress, unless they are told beforehand the reason of the anomaly.

The phrase in question has a rhythm strongly marked, which, passing afterwards into the harmony, is reproduced under a multitude of aspects, scarcely ceasing its measured march until the end—a determined employment of rhythmical form which has never been attempted on such an extensive scale elsewhere; although in minor pieces—as, for example, in Schubert’s songs—the idea frequently appears. This *allegro*, of which the extensive developments run constantly upon the same idea, is treated with such incredible skill—the changes of key are so frequent and so ingenious—the harmonic and other technical features so novel and often so bold—that the movement finishes before the attention and lively emotion which it excites in the audience have at all abated.

An instance of the wonderful manner in which true genius can triumph over rule is furnished by the daring resolution, near the end of the first part, of the chord A, C sharp, E, and F sharp, upon A, C natural, and F natural, and which, though it is impossible to find any satisfactory warrant for it on theoretical grounds, offers no unpleasant effect to the ear. Probably, however, this is, in a great measure, due to the skilful change of instrumental colouring that accompanies the transition.

The symphony is peculiarly celebrated for its *andante*. The principal cause of the profound sensations excited by this extraordinary movement lies also in the rhythm—a rhythm as simple as that of the *allegro*, but of a form perfectly different. It consists merely of a dactyl followed by a spondee, and repeated incessantly; sometimes in several parts, sometimes in one only; sometimes serving as an accompaniment, sometimes concentrating the attention on itself, and sometimes forming the subject of a fugue. It appears first, after two bars of sustained harmony, on the low strings of the violas, violoncellos, and double basses, *nuanced* by a *piano* and *pianissimo* full of melancholy; thence it passes to the second violins, while the violoncellos and violas sing a pathetic lamentation of an inexpressibly touching character.

The rhythmical phrase, ascending continually from one octave to another, arrives at the first violins, which pass it, by a *crescendo*, to the full force of the wind instruments of the orchestra, while the plaintive theme still accompanying it, but now given out with extreme energy, assumes the character of a convulsive, heart-rending wail. To this succeeds an ethereal melody, pure, simple, sweet, and resigned.

The basses alone continue their inexorable rhythm under this melodious bow in the clouds; it is, to borrow a citation from the poet,

“One fatal remembrance, one sorrow that throws
Its black shade alike o’er our joys and our woes.”

The violins finish by a few *pizzicato* notes scarcely perceptible; after which, suddenly reviving like the flame of an expiring lamp, the wind instruments breath the same mysterious harmony they commenced with, and—

“the rest is silence.”

It is not improbable that this wonderful, pathetic movement may have been intended by Beethoven to portray his own feelings under the terrible calamity that afflicted him: the only part of this symphony that its unfortunate composer ever heard was the roll of the drums!

The *scherzo* modulates in a manner altogether new. Its original key is F; and the first part, instead of passing, as is usual, into a key related to this, terminates in A major. The *scherzo* of the pastoral symphony, also in F, ends somewhat analogously in D major, and there are other affinities between the two.

The trio is one of the most remarkable and original morceaux

which ever proceeded from Beethoven's pen. At the close of the *scherzo*, on a union passage in F, an A, occurring quite naturally, and without any appearance of design, is suddenly held by the whole band; transfix, congealed, as it were, like the sleeping beauty; and is retained through the whole of the following movement, 130 bars long, without cessation. After four bars of the single note, a lovely melody in D major creeps in, the time being considerably slackened to give the change more effect; this is repeated with a slight reinforcement, after which a second part is introduced, leading to a repetition of the first part *fortissimo*. The management of the retained A throughout this time is effected with consummate art; the composer knew well that so long a retention would be apt, after a while, to pall upon the ear, and lose its effect, unless the auditor were occasionally reminded anew of the presence of the note; and this is effected by making it play on a few neighbouring grace notes in the intervals between the various phrases of the accompanying melody. Again, the note is at first taken for some time in octaves by the first and second violins; but in the second part a low A is added on one of the horns; and, oddly enough, this added note does not remain steady, but throbs occasionally—*winks*, as it were, every other bar—upon the G sharp below it, signalling, as plainly as if it spoke, to the audience, “Mark me well!”

After the end of the second part, where a *crescendo* interposes to pass to the *forte da capo*, this throbbing becomes accelerated, and takes a most extraordinary form, beating a *binary* rhythm against the triple time of the other parts, and strongly accenting the accidental G sharp instead of the essential note itself, as if apparently to throw the latter into the shade; but, in reality, with such marvellous skill as to draw attention to it more forcibly than ever.

Meanwhile the other parts make a *crescendo* by a series of bold chords, and the original melody bursts out with the full band—the never-ceasing A being now thrown with startling effect upon the trumpets and drums. This extraordinary feature never fails to command the astonishment and delight of the audience. The theme of the trio, simple as it is, furnishes a striking example of a melody whose character may be entirely changed by the manner in which it is taken. When first played, smoothly and softly, it is sweet, beautiful, pastoral; when repeated by the full orchestra, it is grand, majestic, sublime. The same remark has been justly made of the fine passage, “The kingdoms of this world,” in the Hallelujah Chorus of the *Messiah*.

The Finale is not less rich than the preceding movements in novel features, in piquant modulations, or in charming fancies. The commencement, a sharp chord of E, struck by the strings, answered instantaneously by the wind instruments, and followed by a dead pause, appears to be designed to call attention to the unusual form of the principal subject, commencing on the same chord.

This theme has some relation to that of the Overture to *Armida*; but it is in the arrangement of the first notes only, and for the eye more than the ear; for, in the execution, nothing can be more unlike than the two ideas. The rhythm here again is peculiar, consisting of an accentuation of the second beat of the bar, so frequent as to form the rule, instead of, as commonly, the exception.

The finale abounds in points worthy the study of the musician. One is the graceful and unexpected effect produced by the frequent sudden transition from the key C sharp minor to that of D major. Another is the daring introduction of a B natural, strongly accented and doubled upon the chord F sharp, A, B sharp, and D sharp, with C sharp as a pedal bass.

A third is the unwonted close of the first member of the movement in C sharp minor instead of in E, as rule would prescribe. But the greatest marvel is the *coda*. After the first or preliminary cadence, a few chords prepare the way for a most elaborate working of the first phrase of the theme, repeated in every bar for fifty-six bars together, and accompanied by combinations of the most striking originality. After a few introductory imitations, on simple harmonies, the basses, taking the subject on the upper E, commence a long descent, continued first diatonically through a twelfth to the low A, where the feature changes to a chromatic form; G sharp and A flat, then G and F sharp, and so on; the descent gradually progressing a semitone every three or four bars, till it reaches E and D sharp, which continue for a long time; the E forming a pedal note, embroidered as it were by the continued alternation of the semitone below in equal measure. All the while

the violins keep up an increasing reiteration of the subject in various keys, accompanied in corresponding harmonies by the wind band, and gradually rising *sempre più forte* on the grand pedal point above named. Here the chord of the seventh frequently occurs, so that the D natural of the upper parts finds itself directly opposed to the D sharp taken by the basses—a daring harmonic experiment; yet so perfectly calculated, that not the slightest discordance results, each note performing its own office without interfering in the least with the other. Half way through the pedal point, the violins throw off impatiently the trammels of the figure that had so long bound them, and burst off into a series of the most brilliant passages; the basses still keep steady for some time to their E, but at last can no longer resist sharing in the jubilee of the rest of the orchestra; and the whole comes to a conclusion with an overpowering *éclat*—an ending worthy of such a masterpiece of genius, imagination, feeling, and technical skill.

In the present age of musical taste and discernment, when it is difficult to listen to this symphony without a feeling akin to worship of the genius that could create such a series of gigantic conceptions, how strange does it appear to be reminded, that when it was first produced, a man no less great and true than Carl Maria von Weber wrote “that the extravagances of genius had reached their *non plus ultra*, and that the author of such a symphony was fully ripe for a madhouse!” And yet we do not think a whit the worse of Weber for his judgment; it only proves to us that much Beethoven was in advance of his time.—*New Philharmonic analytical programme*.

ANNOUNCEMENTS FOR THE SEASON.

- Aug. 7.—Crystal Palace, summer poultry-show.
- ” 9.—Crystal Palace, summer poultry-show.
- ” 10.—Crystal Palace, summer poultry-show.
- ” 11.—Crystal Palace, summer poultry-show.
- ” 24.—Hereford Musical Festival.
- ” 25.—Hereford Musical Festival.
- ” 26.—Hereford Musical Festival.
- ” 27.—Hereford Musical Festival.
- ” 31.—Birmingham Musical Festival.
- Sept. 1.—Birmingham Musical Festival.
- ” 2.—Birmingham Musical Festival.
- ” 3.—Birmingham Musical Festival.
- ” 7.—Leeds Musical Festival.
- ” 8.—Leeds Musical Festival.
- ” 9.—Leeds Musical Festival.
- ” 10.—Leeds Musical Festival.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—*Don Giovanni*, Her Majesty's Theatre, 8.

Don Giovanni, Royal Italian Opera, 8.

MONDAY.—*Lucrezia Borgia*, Her Majesty's Theatre, 8.

TUESDAY.—*Il Trovatore*, Her Majesty's Theatre, 8.

WEDNESDAY.—*Don Pasquale*, Her Majesty's Theatre, 8.

THURSDAY.—*La Zingara*, Her Majesty's Theatre, 8.

FRIDAY.—*La Figlia*, Her Majesty's Theatre, 8.

Theatres.

PRICES. TIME OF COMMENCEMENT, &c.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price

at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

ROYAL ITALIAN OPERA.—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street and at the principal music-sellers' and librarians.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Provincial.

BIRMINGHAM.—ASTON HALL AND PARK.—The excitement which attended the opening of the People's Hall and Park has increased rather than diminished. On Monday last there were 5800 visitors, exclusive of shareholders; of these 3600 paid for admission to the exhibition. Including shareholders, there were upwards of 10,000 assembled. The Duke of Malakoff and suite attended on Wednesday week last. A floral and musical *fête* took place on Tuesday, and a grand *fête champêtre* will take place next week.

DUBLIN.—The concerts of the Garde Nationale of Paris, assisted by Madame Gassier and the Misses Brougham, have been held at the Rotundo, and have met with deserved success. The band, under the direction of its able *chef*, Mons. Marie, executed some operatic airs, amongst which, in particular, we may mention "Suona la Tromba," *The Rose of Castile* quadrilles, overture to *Masaniello*, and selections from *Il Barbier* with a masterly skill and precision only to be equalled by the renowned Jullien. Madame Gassier looked charmingly, and sang in her usual excellent style, to the great delight of the audience, who on her first appearance greeted her with great applause, which lasted nearly ten minutes. The Misses Brougham created a very favourable impression by their sweet duett singing.

Mr. HARRIS announces Italian Opera, to commence at the Theatre Royal on the 11th August. The engagements comprise Mr. Lumley's troupe, rejecting Madame Albini, Mdlle. Spezia, and Signori Belletti and Beneventano, but with the addition of Madame Viardot Garcia.

Another opera company is also hinted at, to follow the above.

EXETER.—On Wednesday, the "Archery Concert" took place at the Royal Public Rooms, under the direction of Messrs. D. and F. Smith, and was highly successful. The artists consisted of Herr Joachim, Signori Piatti and Belarti, Mr. Hallé, and Madlle. Spezia. On Thursday the "Archery Ball," under the patronage of the Lords Lieutenant of Devon and Cornwall, was held in the same rooms. It was attended by a galaxy of beauty, and went off with great *éclat*.

LIVERPOOL.—On Tuesday and Wednesday Dr. Mark and his "little men" gave concerts in St. George's Hall. The afternoon performances were especially addressed to the school children of the town, and the entire audiences made a total of upwards of 25,000 children and adults. Between the parts of the final concert on Wednesday, a deputation from the teachers of public schools in Liverpool waited on the respected Doctor in the ante-room, and an address of congratulation, sympathy, and gratitude, was presented. This testimony of esteem was very cordially worded, and Dr. Mark replied thereto in warm terms.

"Especially did he appreciate the address because it emanated from a body of gentlemen who were well aware what the anxieties of a

teacher must be with such a charge as his. It was a great gratification to him that the little children had been pleased by the performance of his 'little men.' In regard to the liberality to which the address alluded in having admitted charity children, he could only tell them that his anxiety was to promote music, not only amongst wealthy, but at the humblest firesides in the kingdom. In expressing his sincere thanks for their acknowledgments, he considered their body quite in fellowship with himself in the field of education. Therefore he knew they would accept his thanks in the warmest manner possible, and that they would convey to the little children his best love and affection."

PULBOROUGH.—On Wednesday week, a lecture on Wilhem's method of teaching singing was given at the National School-room, by Mr. Harding, of Petworth. The attendance was numerous.

SCARBOROUGH.—INAUGURATION OF THE NEW MUSIC HALL.—Tuesday last was quite "an event" in the history of Scarborough. It has been patent to all who have visited Scarborough for the last two or three years, that the old Music Saloon—which once left "room and verge enough for all"—was far from being commensurate to the increasing wants of the new accessions of visitors which the town was continuously and successively receiving. The Cliff Bridge Company, therefore, with that liberal spirit which has ever marked their career, determined upon meeting the wants of the town by erecting a large, commodious, and handsome superstructure; and in order the more effectually to furnish such a desideratum, they obtained as their architect no less a personage than Sir Joseph Paxton, whose name and genius are fully known to the whole world. The work, so far as the Music Hall is concerned, is now completed to such an extent as to enable Mr. Yahr, the leader and conductor of the Spa Band, to open it to the public; and this is the matter to which we allude as being a prominent event at Scarborough on Tuesday evening last. As soon as the mantle of night began to fall, the town was visibly all alive, and the Cliff Bridge and neighbourhood were thronged with carriages, cabs, and other vehicles, containing the most prominent personages of the town, whether citizens or visitors, and all wearing the most fashionable and attractive apparel of the season. There were, we are told, when the concert commenced, some 1700 or 1800 persons present; yet there was not a larger number than filled two-thirds of the available place; thus shewing that whilst there is at present room enough and to spare on great occasions, there is also remaining sufficient available space for the increasing demands which the improving state of the town will ultimately require. Had our space permitted it, we should have given an architectural description of the building; this, however, we shall reserve for a future occasion, when we have more time and space. We may, however, just add, that we have always maintained, and we can support our position from ancient as well as modern history, that, just in proportion as a country, a town, or a village increases in civilization, it invariably manifests it in the same ratio by its improved buildings, plantations, and gardens. It was so in Egypt, in Palestine, in Greece, and in Rome. It is so at the present day in England; and Scarborough is no exception to the general rule. But we must turn to the concert, which we will premise was got up by Mr. Yahr, who was the leader and conductor on the occasion, and who handled the baton in a manner which would not have disgraced even the great Jullien himself. The sound of preparation being over, about eight o'clock the concert opened with Beethoven's overture, *Fidelio*, by the band, which was executed in a very masterly manner. This was immediately followed by the popular *aria* from *La Traviata*, entitled "Ah! fors' è lui," which was tastefully rendered by Signora Fumagalli. "So, Sir Page, your vagaries are over," introduced Mr. Hemingway, of Durham Cathedral. He was loudly applauded. Since the days of Richardson,* (the Rotherham lad whom Jullien patronized) we don't remember to have had a better player on the flute in Scarborough than M. de Jong, who is from the Berlin Opera House. His first solo called forth a hearty round of cheering. The solo on the violin, "The Keel Row," with burlesque variations by Mons. Bœtens, of the Royal Academy, Brussels, called forth thunders of applause from all parts of the room. So well pleased, too, were the audience with Signora Fumagalli in "La Zingarella," that nothing would satisfy them but a response to the heartiness of their encore. The proceedings throughout reflected the greatest credit on Mr.

* The present time.

Yahr, who has during the present year so kindly undertaken to cater for the musical public of Scarborough; and also on those gentlemen who have had the arrangement and management of the rooms.

SKIPTON.—Mr. Watson engaged the talented Brousil Family for morning and evening concerts here on Monday last. Their performances were varied by some songs from Miss Megson.

ST. LEONARD'S.—Herr Klee's German Band has been engaged for the present season. They will perform daily from 11 till 1 and 7 till 9, alternately in Eversfield-place, Grand Parade, Warwick-square, and Marina.

SWANSEA.—A concert was given at the Assembly Rooms on Tuesday evening, the 28th instant. The artists were Miss S. Cole, Miss Forey, Mr. J. Wilkes, Mr. B. Wells, and Dr. E. Gilbert. Mendelssohn's quartett, "The Woods," was effectively given, the *pianos* and *fortes* receiving proper attention. Miss Forey sang "Evangeline," but, as that young lady appeared to be labouring under a severe cold, we will suspend judgment. Dr. Gilbert's cornet *obbligato* was too obtrusive. Miss Cole sang the *cavatina*, "Robert toi que j'aime," "Di piacer," and "I dreamt that I dwelt in marble halls," with much taste and brilliancy of execution. She has a voice of great power and compass, and we should like much to hear her in a larger room. The greatest treat of the evening was the performance of Mr. B. Wells upon the flute: his beautiful pure tone and marvellous execution were the admiration of all present. Dr. Gilbert gave a very creditable performance upon that very difficult instrument the *wald horn*. The programme stated the solo to be an air from *La Sonnambula*, but the *Maid of Artois* would have been more correct.

Mr. Wilkes performed two pianoforte solos, Thalberg's "Home, sweet home," and Quidant's "Mazepa Galop." We cannot speak very highly of that gentleman's playing; his execution is good and brilliant, but his general playing is of too *agitato* a character.

ORGAN

—o—

The following is the description of the organ in St. James's Hall, built by Messrs. Gray and Davison.

The original plan of this instrument comprises a swell and solo organs, consisting of the following stops:

GREAT ORGAN, CC to A.

Sub-bourdon, wood	16 feet.	Flute harmonique, metal (gaitut G)	4 feet.
Open diapason	8 "	*Twelfth	3 "
Flute à Pavillon, metal	8 "	Fifteenth	2 "
Salicional (C.)	8 "	Flageolet, wood	2 "
Bourdon (bass)	8 "	Furniture, 3 ranks.	
Charonet flute, wood	8 "	Mixture, 2 ranks.	
Flute harmonique, metal and wood	8 "	Contra fagotto (wood tubes)	16 feet.
Octave	4 "	Trombone	8 "
Gembhorn	4 "	Clarion	4 "
Flute, wood	4 "		

SWELL, CC to A.

Open diapason	8 feet.	Flute octavante (C)	4 feet.
Keraulophon (C)	8 "	Oboe	8 "
Gamba (C)	8 "	Cornopean	8 "
Claribel, wood	8 "	Æoline (free reed)	16 "
Dulciana, octave	4 "		

SOLO, CC to A. (In Swell-box.)

Bourdon	8 feet.	Piccolo	4 feet.
Clarinet	8 "	Tromba	8 "
Concert flute (harmonium)	8 "		

PEDAL, CCC to F.

* Open diapason (wood)	16 feet.	* Fifteenth	4 feet.
* Octave	8 "	* Bombarde	16 "

5 Composition Pedals.

8 Couplers.

N.B.—Of the above organ, the great organ and pedal stops marked * are alone completed.

The pedal organ is also prepared for a contra-bourdon (32 feet), and a metal open diapason (16 feet.)

WARRINGTON.—The new organ just erected in St. Paul's Church, and which was built by Messrs. Kirtland and Jardine, of Manchester, was opened on Sunday last, by Mr. Best.

The organ contains the following stops:

GREAT ORGAN, CC to F.	
Double open diapason	16 feet.
Open diapason	8 "
Stopped diapason	8 "
Clarabella	8 "
Principal	4 "

CHOIR ORGAN, CC to F.

Stopped diapason	8 feet.	Clear flute	4 feet.
Viola di Gamba	8 "	Cremona (C)	8 "
Voix celeste (C)	8 "	Sesquialtera, 3 and 4 ranks.	

SWELL ORGAN, C to F in alt.

Bourdon	16 feet.	Fifteenth	2 feet.
Open diapason	8 "	Mixture, 3 ranks.	
Stopped diapason	8 "	Cornopean	8 "
Principal	4 "	Oboe	8 "

PEDAL ORGAN, CCC to E.

Sub-bass	32 feet.	Violoncello	8 feet.
Open diapason	16 "	Posaune	16 "

COUPLES.

Swell to great organ.
Choir to great.
Great to pedals.

Choir to pedals.
Pedal octave.

There are four double-action combination pedals to the great organ, two to the swell, and two to the pedal organ. The mechanism of the organ is constructed on the method termed the "Simplification system," invented by Abbé Vogler, and which Messrs. Kirtland and Jardine have introduced into this country.

The organ was presented to the church by Joseph Litton, Esq., of Orford Hall, Warrington.

The performances of Mr. Best were greatly admired. The instrument excited considerable interest, being the largest in the town, and it appeared to give universal satisfaction.

Foreign.

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AMERICA.—Herr Formes and Herr Thalberg have been suddenly stopped in their Western concert tours; the basso by an attack of bronchitis, which has led him to seek repose and cure at Dr. Munde's Water Cure Establishment, near Northampton, Mass. The pianist is called home by private circumstances to Europe.

NAPLES.—A new tragedy on the subject of Cleopatra has just been produced. The author is Signor Belognese. "The Serpent of Old Nile" is personated successfully by Madame Sadowski. Salvinia is acting Shakespeare everywhere with success.

PARIS.—Madame Steffanone has arrived from Vienna.

Madame Clara Novello passed through, this week, en route for Italy.

M. Leon Duprez, son of the well-known tenor, is at present engaged in the composition of an opera.

M. Duprez, the well-known singer, has addressed a letter to the journals contradicting a statement which has been published, that M. Vanderheuvel, his son-in-law, was about to assume the direction of the Théâtre Lyrique, and that he (M. Duprez) was to furnish the necessary funds.

Verdi has undertaken to write for Paris a new opera in three acts, to be produced during the coming winter.

VIENNA.—The operas announced in the programme of the coming German opera season at the Kärther Thor Theatre are Herr Wagner's *Lohengrin*; Mozart's *Schaupiäl Director*; Mendelssohn's *operetta, Son and Stranger*; Adam's *Chalet*; and *La Reine Topaze*.

ZURICH.—The Federal Musical Fête, which has just taken place here, drew together an immense concourse of people. The Choral Society of Strasburg was received with acclamations, and, as well as the Swiss Harmonic Society of Paris, received a first-class prize.

JULLIEN OUTDONE.

In *Dwight's Journal of Music*, an American musical paper, published at Boston, there is an account of a grand military concert that took place on the occasion of the nation's jubilee—the "glorious Fourth." The following is called a "stunning" programme, and is further spoken of as being chronicled in "our

musical weather record, as one would the memorable thunder-storm or great tornado of the season:—”

“A Grand Military Concert will take place on the Common, commencing precisely at 8 o'clock a.m., and concluding at 9.

“The music will be performed by the Brigade Band, Boston Brass Band, Metropolitan Band, and Germania Military Band—forming one grand Band of eighty musicians, under the direction of B. A. Burditt, of the Brigade Band. The concert will commence with *three grand chords*, each chord being accompanied by one of the *guns* of the Light Artillery—Captain Nims, which will be followed by the following programme of pieces:—

- “1. Yankee Doodle, in grand chorus, with solo variations, by the leaders of each Band, viz.: E. H. Weston, Brigade Band; D. C. Hall, Boston Brass Band; B. F. Richardson, Metropolitan Band; and A. Heinicke, Germania Military Band.
- “2. Wood-up—with variations and solo performances.
- “3. Washington's March.
- “4. Verdi's celebrated Anvil Chorus, with *eight anvils*.
- “5. Star spangled Banner.
- “6. God Save the Queen.
- “7. Marseillaise Hymn.
- “8. Russian National Hymn.
- “9. Turkish Song of Peace.
- “10. Hail! Columbia—in which the *guns* of the Light Artillery will speak in unison with the Bands, giving repeated salvos to heighten the effect of America's National Air.”

There, M. Jullien! what think you of that for effect? We opine you will not be able to sleep o' nights until you have outdone the Yankees,—until you have incorporated all the drummers of the British army, together with two troops of Artillery to fire salvos, in a grand new cosmopolitan quadrille. Or, mayhap, you think the Americans are only copying your effects, and you are ready to exclaim, as the property man did who went to a rival theatre the first night of a new melo drama. In the middle of a scene, representing a storm, he roared out, much to the astonishment of the actors and audience, “That's *my* thunder, by—.”

CORRESPONDENCE.

MUS. BAC.

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

SIR.—Your correspondent “Occident,” requires to know how he may obtain a Mus. Bac.” (!) If I mistake not, they are sold at Doctors'-commons, price 5s. each. Yours truly,
ACCIDENT.

The following is from another correspondent.—ED.

“The University confers the degrees of bachelor and doctor of music. The conditions for either degree are the same; namely, that the candidate be a member of some college; and that he satisfy the Professor of Music as to his proficiency in the art, more particularly by composing a solemn piece of music to be performed, at the appointment of the Vice-Chancellor, before the University. For the degree of Bachelor, it is required that it be written for five voices, with orchestral accompaniments. For the degree of Doctor, a more extended composition is expected, written in eight parts or voices, with accompaniments for full orchestra.”

The present professor is Doctor Sterndale Bennett.*

TO THE EDITOR OF THE “MUSICAL GAZETTE.”

“Blow High, Blow Low.” (Old Song)

DEAR SIR,—What a funny set of folks reside at Tunbridge, and this may be the reason why so many go to see them.

What a surprise must have been put upon the inhabitants and strangers thereof on the 16th inst. to see the organist of Tunbridge walk into church and not be able to perform his duties because it was not *WE!* Does Tunbridge *sport* but one *we?* Is there no one within reach of that town that knows how to *blow up the organ?* Alas for the good old days of the “good old coaching!” Had they extended to the present time, a *blow up* may have been had for a trifling from any of the guards on the road (with his horn), without trouble, and both *wind* and *music* could have been supplied by one and the same musician for a trifling “remembrance” of “days that are passed.”

Such conduct as that described by W. B. Gilbert, M.B., Oxon, in yours of the 11th inst., is enough to take the *wind out* of the whole

congregation—to say nothing of the organist and other officials; and although, at present, the affair extends only to a “*Strike*,” if matters are not soon brought within proper measure they will soon fill a bushel.

Yours truly,

PETER PUFFENOUCH.

OUR SCRAP BOOK.

—o—

MUSICAL ADVERTISEMENTS OF LAST CENTURY.

Marybonne. April 5, 1739.

MR. GOUGH having already enlarged and beautified his Gardens, having also built an Orchestra according to an elegant plan; and engaged a choice Band of Performers to play the most celebrated Pieces of Musick, during the ensuing Season in this Place, humbly presumes to hope that the Lovers and Encouragers of Musical Entertainments, will honour him with their Subscription on the following easy Terms.

That each Subscriber shall pay Twelve Shillings Subscription Money, and Half a Crown only for a Silver Ticket, to remain the Property of the Subscriber, which will admit two Persons for each Night during the Season; all Persons without Tickets are to pay 6d. each Time of Admittance.

The Entertainment will begin as early in the Spring as the Weather will permit, and be continued from Six to Ten each Night, Sundays excepted, during the Season, which will be three Months or longer.

Subscriptions are taken, and Receipts delivered, by the said Mr. Gough, at the Rose Tavern in Mary-le-Bone: Mr. Brindley, Bookseller to His Royal Highness the Prince of Wales, in New Bond Street; Mr. Adams, Optician to his Royal Highness, at Charing Cross; and by Mr. Delander, Watch-maker, near Temple Bar.

* * As Time will be required for striking the Tickets and engraving the Names, the Subscribers are desired to take out Receipts as soon as will suit their Convenience, that the Tickets may be delivered, and the Entertainment begin by the first of May, or before.

[From *London Daily Post*, Wednesday, April 11, 1739.]

Vauxhall, March 31, 1739.

PROPOSALS FOR THE ENTERTAINMENT OF THE SPRING GARDEN.

1. The Entertainment will be opened the First of May next, (or before) and continue three Months or longer, with the usual Illuminations, Band of Musick, &c., and several considerable Additions and Improvements.
2. A Thousand Tickets only will be delivered out, at Twenty-five shillings each; the Silver of every Ticket to be worth three shillings and twopence; and to admit two Persons every Evening (Sundays excepted) during the Season.
3. Every Person coming without a Ticket, to pay one Shilling each Time for admittance.
4. No Servants in Livery to walk in the Gardens.
5. All Subscribers are desired not to permit their Tickets to get into the Hands of Persons of evil Repute, it being absolutely necessary to exclude all such.
6. All possible endeavours will be used, that the Particulars provided at the Entertainment may be the best in their several Kinds; and that the Company may judge of the Reasonableness of them, printed Tables of the Prices of each will be fixed up in different parts of the Garden.

Receipts are now delivering, and will continue to be so, till To-morrow the Seventeenth of April inclusive, and no longer, by Mr. Cox, Bookseller, under the Royal Exchange; by Mr. John Stagg, Bookseller, in Westminster Hall; and at the Spring-Gardens: At all which Places the Silver Tickets will be ready for Delivery on Saturday the 21st of this Instant April.

N.B.—As considerable Time must be employed in Striking the Tickets, and engraving the Names, the Subscribers are take out Receipts as soon as may suit their Convenience, in order that the Tickets may be delivered at the Time above-mentioned.

[From *London Daily Post*, Monday, April 16, 1739.]

*At both Universities?—ED.

[JULY 31, 1858.]

Musical Instruments.

HARMONIUMS. — ROCK CHIDLEY begs to call attention to his superior ENGLISH HARMONIUMS (manufactured under his own inspection), in elegant fancy wood cases, of superior tone and finish. Also, a well-selected Stock of MESSRS. ALEXANDRE AND CO.'S celebrated French Instruments, imported direct. From £20 to £34 each. For descriptions, see lists. All warranted, and sent carriage free within 100 miles, if prepaid orders.—Dépôt, 135, High Holborn, W.C.; Manufactury, St. James's-road, Liverpool-road, Islington, N.

THE IMPROVED CONCERTINA.—

ROCK CHIDLEY begs to inform the public he is now making very superior double-action instruments, from £1 10s. to £10 10s. each, cases included. The last-named instruments are in ebony, highly finished, and are patronized by the principal professors. All warranted to give the greatest satisfaction, and sent carriage free within 100 miles, if prepaid orders.—Dépôt, 135, High Holborn, W.C.; Manufactury, St. James's-road, Liverpool-road, Islington, N.

THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR.—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,
Yours very truly,

WILLIAM STERNDALE BENNETT.

Mr. W. E. Evans, Sheffield.

To the Music Trade and Profession.—The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Ganze, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Exhibitions, &c.

THE GREAT EASTERN, lying off Deptford.—This STEAM SHIP will be OPEN for inspection daily, between the hours of 10 a.m. and 5 p.m. Admission, 2s. 6d. each, by tickets, which may be obtained on board the ship; or of Mr. W. R. Sams, 1, St. James's-street; or at the offices of the Company, 13, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers call alongside the ship to embark and disembark visitors, at the usual fares.

MR. AND MRS. GERMAN REED'S NEW ENTERTAINMENT.—The new series of Illustrations, by Mr. and Mrs. Reed (late Miss P. Horton), every evening (except Saturday), at 8. Saturday afternoon at 3. Admission, 1s., 2s., and 3s. Stalls secured without extra charge at the Royal Gallery of Illustration, 14, Regent-street; and at Cramer, Beate, and Co.'s, 201, Regent-street.

MADAME TUSSAUD'S EXHIBITION, at the Bazaar, Baker-street.—A Full-length Portrait Model of the PRESIDENT of the UNITED STATES OF AMERICA is now added, being a continuation of celebrated characters of the present times which have raised this Exhibition to the honour of being visited by strangers from all parts of the world. Admittance, 1s.; extra rooms, 6.

WILL CLOSE THIS DAY.
NOW OPEN, the SECOND ANNUAL EXHIBITION of MESSRS. DICKINSON'S GALLERIES OF CONTEMPORARY PORTRAITS, containing many striking and remarkable novelties.—Admission 1s.—114, New Bond-street.

GREAT GLOBE.—Campaign in India.

DIORAMA of the SCENES of the INDIAN MUTINY, and the advance of the British Armies, with descriptive Lectures, at 12, 3, 6, and 8 o'clock; Lucknow at 1, half-past 3, and half-past 8 o'clock; the War in China, Diorama of Canton, and the Cities of China, at 2 and 7 o'clock; Lectures on India, China, and the Atlantic Cable, every hour.—Great Globe, Leicester-square. Admission to the whole, 1s. Open from 10 a.m. to 10 p.m.

THE BATTLE OF BALACLAVA.—

MR. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balaklava, to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louisa, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

EGYPTIAN HALL, PICCADILLY.—

On Monday evening, August 2, and every evening at 8, during Mr. Albert Smith's absence in China, Mr. and Mrs. HOWARD PAUL will give their comic and fanciful ENTERTAINMENT, PATCHWORK, which embodies fourteen impersonations of character, Scotch, English, and Irish ballads, operatic selections, whims and oddities, cribs from Punch, &c.

Stalls, 3s.; area, 2s.; gallery, 1s. A morning representation every Saturday at 3. No extra charge for booking seats.

THE LEVIATHAN PLATFORM

AT HIGBURY BARN IS NOW OPEN. Admission, One Shilling—before 7 o'clock, Sixpence. Conductor, - - MR. GRATAN COOKE. M.C., MR. J. BLAND. Open on Sundays by Refreshment Ticket, 6d.

CHRISTY'S MINSTRELS, Polygraphic Hall, King William-street, Strand.—OPEN EVERY NIGHT.—On Saturdays, a Morning Entertainment, commencing at 3. Doors open at half-past 7, commencing at 8. Continued success of the Italian burlesque opera.

ZOOLOGICAL Gardens, Regent's Park are open daily, except on Sunday. Admission, 1s.; Monday, 6d. Among the recent additions to the menagerie are the Moorisks from New Ireland, and a magnificent Leopard, from Morocco. The band of the Royal Horse Guards will perform by permission of Colonel the Hon. C. Forester, every Saturday at 4 p.m.

WILL SHORTLY CLOSE.
MUNICH GALLERY of ENAMEL PICTURES.—This rare COLLECTION, the works of Wustlitz, Chas. Deininger, Langhamer, Müller, Schade, Proschöde, and Meinel, is now Exhibiting at No. 2, Fifth-street, one door from the corner of Soho-square. Admission, 1s. to those not presenting cards of invitation. The collection to be sold, entire or separately.

FEMALE ARTISTS' SOCIETY, Egyptian Hall, Piccadilly.—The EXHIBITION of WORKS by LADY ARTISTS is now OPEN. Admission, One Shilling; catalogues, Sixpence.

ROSA BONHEUR'S NEW PICTURES, Landais Peasants Going to Market, and Morning in the Highlands, together with her Portrait, by Ed. Dubuffe, are now ON VIEW at the German Gallery, 108, New Bond-street. Admission One Shilling. Open from 9 till 6.

PANORAMA from the Righi Kulm, of Switzerland, at Sunrise, is now OPEN, embracing the range of the sublime snow-clad mountains and the beautiful lakes below them. Lucknow and Delhi are also open. Admission, 1s. to each view. Daily, from 10 till dusk. Burford's, Leicester-square.

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BURFORD'S LUCKNOW and DELHI. Panorama.—Now OPEN, these magnificent VIEWS, showing all the truly interesting localities of the recent terrific conflicts, and the enchanting scenery. The Bernese Alps are also open. Daily, from 10 till dusk. Admission One Shilling to each.—Leicester-square.

OKEY'S PARIS, PARISIANS, &c.

Shrewd intelligent remarks, anecdote, dioramic pictures, liberally supplied portfolios, French and German well given, excellent piano music.—Morning Herald. Evenings (except Saturday) at 8. Tuesday and Saturday mornings at 3.—Strand Room, 391, near Exeter Hall.

FRENCH EXHIBITION.

The FIFTH ANNUAL EXHIBITION of PICTURES by Modern Artists of the French School is now OPEN to the public, at the French Gallery, 120, Pall-mall, opposite the Opera Colonnade. Admission, One Shilling; catalogues, Sixpence each.

Theatrical Announcements.

ROYAL LYCEUM THEATRE.

Positively the last appearance at present of Ira Aldridge, the celebrated and only African tragedian.

Last appearance of Mrs. Howard Paul.—THIS EVENING, OTHELLO: Ira Aldridge, Belton, Stuart, Tilbury. Miss Ness, Mrs. Brougham. THE LANCASHIRE WITCHES: Mrs. Howard Paul, introducing "Come into the garden, Maud," from the entertainment of Patchwork. Grand ballet of BROOMSTICKS: Mdles. Marie, Collinson, &c. On Monday and Tuesday, Mrs. Charles Young will appear as The Lady of the Camellias: the best drama of the day.

ROYAL LYCEUM THEATRE.

MRS. WILKINS (widow of the late Sergeant Wilkins) respectfully announces to her friends and the public that her FIRST BENEFIT will take place at the Lyceum Theatre, on Wednesday, Aug. 4, upon which occasion will be produced a variety of entertainments.

ROYAL OLYMPIC THEATRE.

THIS EVENING, LEADING STRINGS: Messrs. G. Vining, Addison; Mrs. Stirling, Misses Herbert and Wyndham. BOOTS AT THE SWAN: Jacob Earwig, Mr. F. Robson. Concluding with THE HANDSOME HUSBAND.

ROYAL PRINCESS'S THEATRE.—

THIS EVENING, DYING FOR LOVE; and THE MERCHANT OF VENICE. On Monday, Dying for Love; and the Merchant of Venice. On Tuesday, Dying for Love; and the Merchant of Venice. On Wednesday, Dying for Love; and the Merchant of Venice. On Thursday, Dying for Love; and the Merchant of Venice.

GREAT NATIONAL STANDARD THEATRE, SHOREDITCH.—

In consequence of the great success of Mr. B. Webster, Madame Celeste, Mr. Paul Bedford, and Miss Mary Keeley, the Adelphi artistes are engaged for six nights more, and will appear in THE GREEN BUSHES and OUR FRENCH LADY'S-MAID, EVERY EVENING. No advance in the prices.

ROYAL STRAND THEATRE.

THIS EVENING, ASMODEUS: Messrs. Belford, Ray, F. Charles; Mesdames Marie Wilton, M. Ternan, Leigh Murray. After which, GOOD FOR NOTHING: Mr. Charles Young, Miss Marie Wilton. To conclude with DONE ON BOTH SIDES: Messrs. W. H. Swannborough, Ray, C. Young; Mesdames Selby, M. Ternan.

SURREY THEATRE.

FAREWELL BENEFIT and last night of Mr. and Mrs. Barney Williams, THIS EVENING (Saturday). Four excellent pieces—BORN TO GOOD LUCK; IN AND OUT OF PLACE; CUSTOMS OF THE COUNTRY; and LATEST FROM NEW YORK.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, July 31, 1858.